DOCUMENT RESUME

ED 274 624 SO 017 667

AUTHOR Chilcoat, George W.
TITLE Popular Culture as a Teaching Strategy in the Secondary School History Classroom: The Depression Years.
PUB DATE Nov 85
NOTE 41p.; Paper presented at the Annual Meeting of the National Council for the Social Studies (65th, Chicago, IL, November 23, 1985). Examples of pop art included in this paper may not reproduce clearly.
PUB TYPE Speeches/Conference Papers (150) -- Guides - Classroom Use - Guides (For Teachers) (052) -- Tests/Evaluation Instruments (160)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Art; *Creative Teaching; *History Instruction; Instructional Innovation; Learning Activities; *Popular Culture; Publications; Radio; Secondary Education; *United States History
IDENTIFIERS *Depression (Economic 1929)

ABSTRACT

The document provides United States history teachers with suggested teaching techniques from a variety of popular culture genre used during the thirties to help secondary students examine various social, cultural, economic, and political events, that encompass the Great Depression era. The popular culture forms described and discussed as techniques are: (1) depression pop art, (2) the pulp magazine, (3) the radio broadcast, and (4) the "Living Newspaper" theatre. These techniques represent effective ways in which U.S. history comes alive in the minds of students. These methods take students from a narrow one-here-now experience to a broader them-there-then experience to help students develop an awareness and understanding of selected historical concepts and topical problems and gain a perspective of the human drama that characterized the common man and woman. Described are: (1) the historical background of each popular culture genre; (2) the procedure for using each genre as a classroom technique; and (3) a form of evaluation for each technique. (APG)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED274624

Popular Culture as a Teaching Strategy in the Secondary School History Classroom: The Depression Years

by

George W. "Skip" Chilcoat
University of Texas at Arlington
Arlington, Texas

Paper presented at the National Council for the Social Studies 65th Annual Meeting, Chicago, Illinois, November 23, 1985

SO017667

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☑ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality.
• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
George W. Chilcoat
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Andy: Well Lightnin', 'course I would like to give you a job but de bizness repression is on right now.

Lightning: What is dat you say Mr. Andy?

Andy: Is you been keepin' yo' eye on de stock market?

Lightning: No sah, I aint never seed it.

Andy: Well, de stock market crashed.

Lightning: Anybody git hurt?

Andy: Well, 'course Lightnin', when de stock market crashes, it hurts us bizness men..Dat's whut puts de repression on things.....

-Amos 'n Andy, Radio Broadcast, October 30, 1929

Introduction

The purpose of this paper is to provide American history teachers with suggested teaching techniques to help secondary students to examine the various social, cultural, economic, and political events, as viewed and lived by contemporary participants, that encompassed the Great Depression.

The techniques used to dramatize the hard times of the Depression era are adapted from a variety of popular culture genre used as entertainment and propaganda forms during the thirties. The popular culture forms described and discussed as techniques are: (1) Depression pop art, (2) the pulp magazine, (3) the radio broadcast, and (4) the "Living Newspaper" theatre.

The activities of the pop art and the pulp magazine are individual assignments that promote a developed organization for ideas and a sequence in which to present those ideas. These forms of creative writing and drawing also foster empathy both for the writer and the reader in understanding what and why an event took place.

Both the radio broadcast and the "Living Newspaper" theatre encourage the use of the group method which in turn fosters such skills as leadership, peer teaching, cooperation, task persistence and responsibility, and self-management. These activities also facilitate various communication and thinking skills such as information seeking, oral, written, and listening comprehension, "crap detecting," decision-making and problem solving skills.

These techniques represent some effective ways in which to make American history come alive in the minds of students. They can take students from a narrow me-here-now experience to a broader them-there-then experience by allowing students to develop an awareness and understanding of selected historical concepts and topical problems and to gain a much needed perspective

of the human drama that characterized the common man and woman during the depression." The balance of this paper describes (1) the historical background of each popular culture genre; (2) the procedure in using each genre as a classroom technique; and (3) a form of evaluation for each technique.

"You know when I was a kid," Acel said, "I used to think hunger was something like the toothache, only worse. I mean when you went a long time. But now I know there isn't much to it."

"All hunger is, is your belly muscles drawing up."

"Yeah, a man could starve to death and not know it."

"You'd flop over before you starved to death. I saw one do it yesterday around at the Sally. I thought he was drunk for a minute, the way he was staggerin' around. He hit the floor like a ton of bricks, but he was all right after they fed him. Goddamit, though, that's not right. I'm going to bust me a window yet. Work you six hours a day in the woodyard and feed you twice, and what they feed you there isn't any nutrition in it. I'm always hungry as hell an hour after breakfast."

-Edward Anderson, Hungry Men, 1935, p. 10.

Depression Pop Art

Historical Background. The shattering economic events of the 1930s touched the lives of almost every person in the United States.1 Millions of people, including artists, were out of work without any means of livelihood. Artists suffered from loss of sales and from lack of exhibition opportunities. One noted artist of this period, Moses Soyer, illustrated the artists' dilemma: "Depression - who can describe the hopelessness that its victims knew? Perhaps no one better than the artist taking his work to show the galleries. They were at a standstill. The misery of the artist was acute. There was nothing he could turn to."2 In order to call attention to their bleak situation, groups of artists staged public sit-ins and demonstrations. They also banded together by organizing various groups, such as the Unemployed Artist Association and the Emergency Work Bureau Artists Group, in an attempt to press for government relief.

The Roosevelt government responded to this plight by establishing various New Deal art projects to provide work for unemployed artists.3 Work consisted of creating various art forms, such as large scale murals for federal, state, and municipal buildings, easel paintings, poster making, and sculpture; of teaching art; and of founding, operating, and coordinating art museums, galleries, and exhibitions.

The artists received tremendous cultural visibility through these New Deal experiences, not only as creative professionals, but also as commentators and activists of significant American social issues. They believed that art was a means of communicating social messages and persuasion and "through art they could

educate, rehabilitate and benefit a mass audience."4 They protested and attacked the ills of their society in hopes of alleviating some of the misery and of improving the condition of humankind. They developed a strong sense of artists community for a common cause sympathizing with, expressing compassion for, and developing a spirit of solidarity with the working class. This commonality was characterized by one of the artist:

> There was a sense of purpose, a closeness to the people with whom we shared our economic plight, a feeling of being needed by them ... There was a close comradeship among the artists, a respect for each other regardless of the direction each of us chose ... we participated in all major social and economic struggles of the day. We were not degraded by personal opportunism, we were not manipulated by art entrepreneurs ... Together, with writers, musicians, actors, dancers and poets, we were creating a people's art.5

Much of the art expression in the 1930s became known as "social realism." On occasion, some pieces of art either depicted some patriotic historical event or expressed the promise of a better day with the rewards of hard work, love of country, and social growth through the workings of New Deal legislation. However, most of the art focused on the daily life of the common people showing a bleak, realistic view of human despair in various rural and urban settings. This form of art documented the bad times of the Depression: hunger, tenant families, race riots, Hoovervilles, unemployment, jails, labor strife, migrant workers, Dust Bowl, hobo jungles, sweat-shops, transients, breadlines, Skid Road, crime, flop houses and prohibition. They revealed and symbolized destitution, failed dreams, disillusionment, lost hopes, despair, and lost humanity.

With the coming of World War II, the government abandoned the art projects for more pressing war-time programs and the artists abandoned "social realism" for more lucrative art forms. Yet, during the ten-year span of government patronage, these New Deal artists created, produced, and contributed more than 400,000 pieces of art depicting many facets of the American historical and contemporary experience.

Procedure. There are four steps for the implementation of the Depression Pop Art activity: (1) introduction to the activity, (2) interview with students' grandparents, (3) Pop Art drawings, and (4) Depression Art exhibition.

The activity begins with a brief overview of the Depression Pop Art project. It should identify the major focus of the activity, alert students to the information to be covered, outline student responsibilities and expectations. It should include a discussion of the history of the New Deal art projects and of the social consciousness of the 1930s' art and artists. It is recommended to supplement the discussion with slides or pictures of various artworks of the time and/or with readings about the influence of Depression art.

The source of information for this activity comes from a personal interview with family members, most likely grandparents, who lived during the Depression.

(For whatever reason there is not anyone in the student's family who lived in the 1930s, have the student contact and interview someone in his/her neighborhood, church, or community.) Students have three weeks from the initial contact to the receiving of a personal letter of the individual's experiences (the letter becomes a living historical document) in which the student is to conduct the interview.

Possible interview questions might include:

1. How old were you?
2. Where did you live?
3. What effects did the Depression have on you and your family?
4. What effects did the Depression have on your community?
5. What were lifestyles like? Music? Clothes? Entertainment? Radio?
6. What political, social, family events did you see as important?
7. What effect, if any, did the New Deal have on you and your family?
8. What national, state, local personalities do you remember?
9. Did you experience anything unusual during this period of time?
10. What was your overall impression of the 1930s?

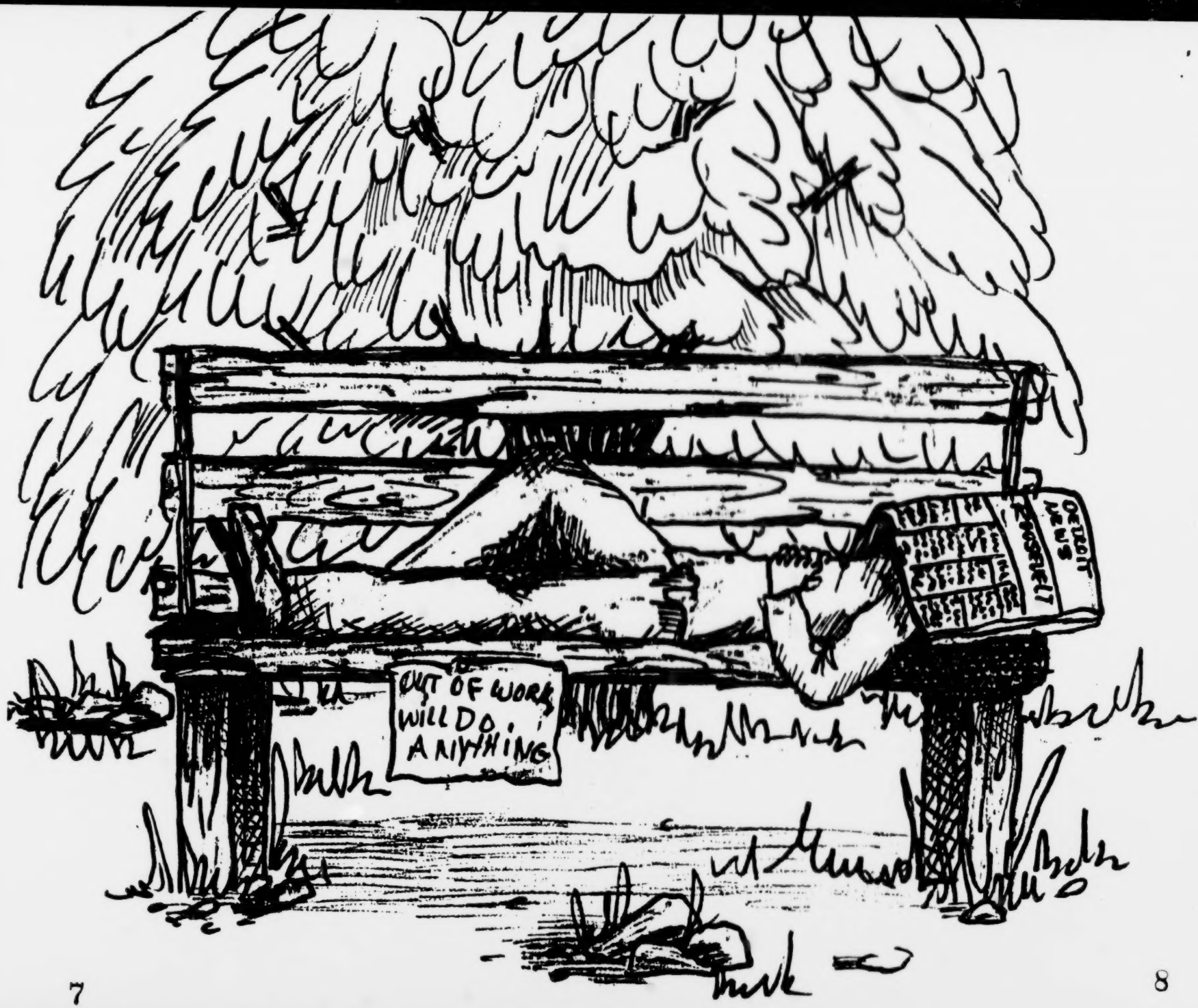
Pop Art Drawings. Students have two to three weeks to organize the information from their letters and transform that information into five detailed 12 x 18 inch color drawings. An example of one student's Pop Art drawings are shown below. These five drawings illustrates some of the Depression experiences of student's grandparents who both lived in the Detroit, Michigan area.

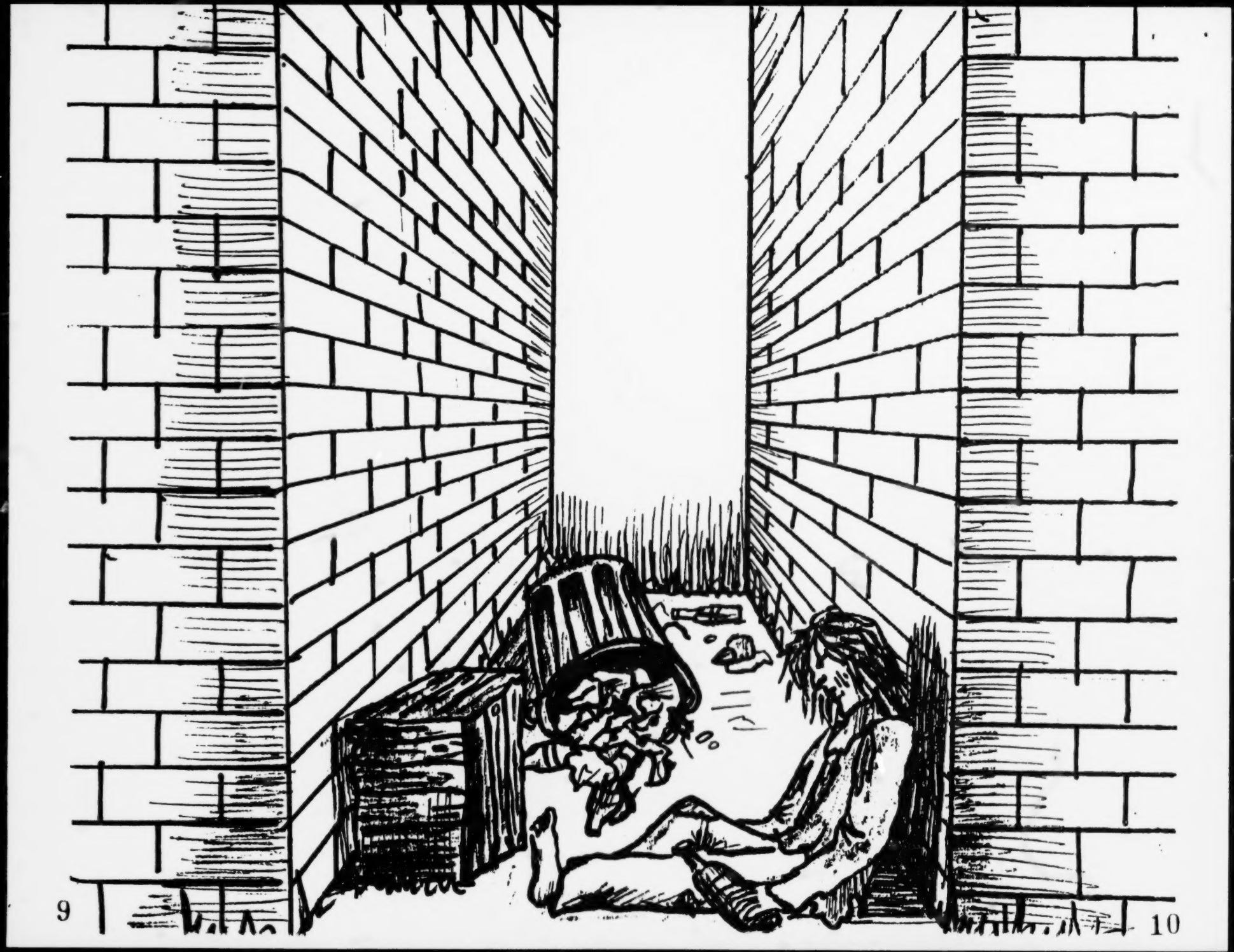
Some students may complain that they simply can not draw. To help with this problem, it is suggested that the teacher explains to the students that they are not expected to create professional work. However, the teacher does expect that each picture will be drawn according to the students' best abilities, which include adequate historical detail, color, and no stick figures. Experience has shown that if students will spend sufficient time on the project, they will be able to produce a presentable piece of work. To also motivate students, the teacher may explain the project is worth substantial grade

The teacher ought to consider a class time prior to the due date in which students bring to class a rough sample of their drawings. This accomplishes two objectives: (1) it keeps students on-task and on-time and (2) helps the teacher to observe any student problem that might need to be corrected. Some students may have trouble visualizing the 1930s. The teacher can provide picture, slides, or films that depict life during the Depression.

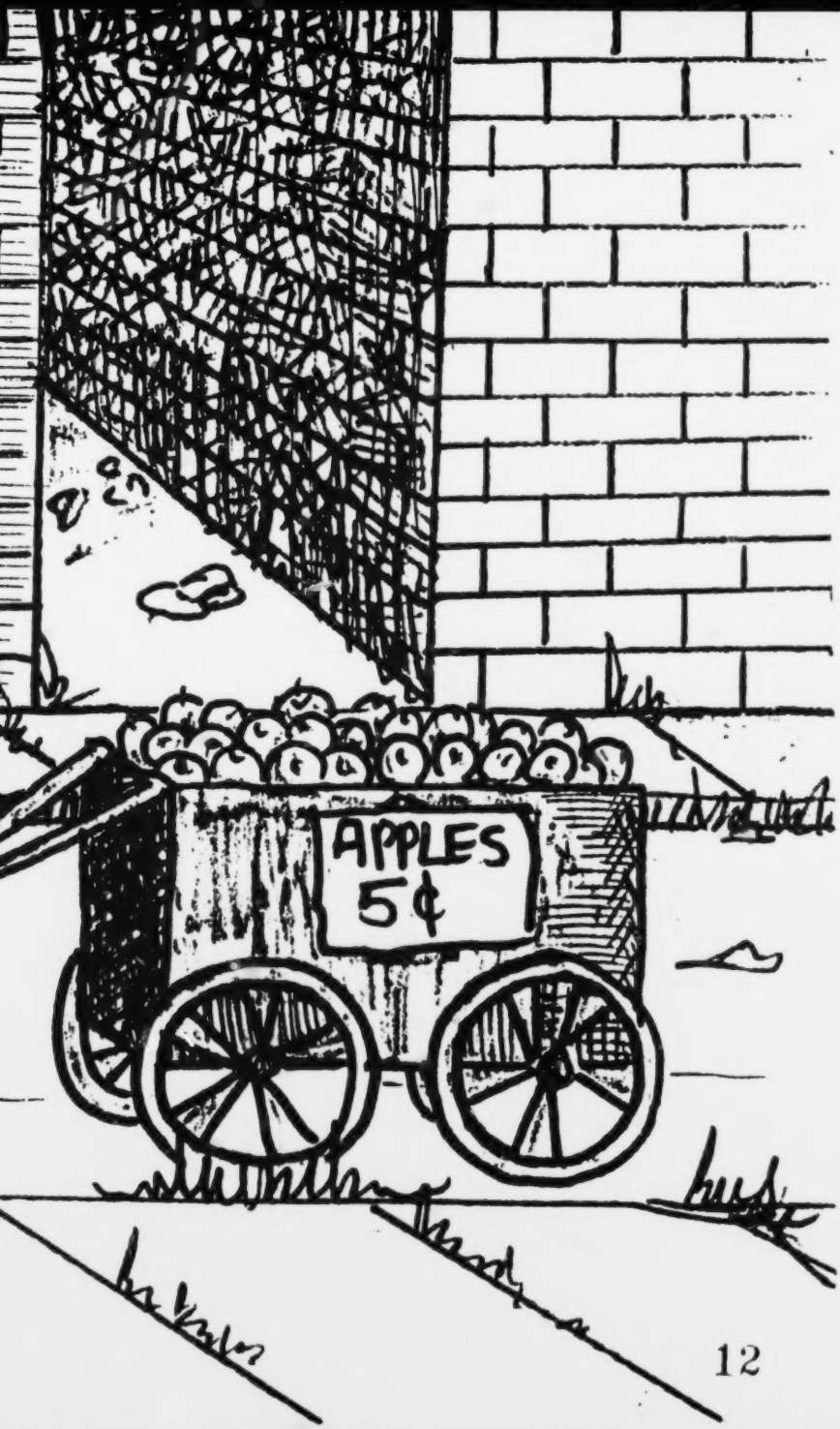
On a specific date, students will exhibit their art which is placed on walls, easels, and tables in the classroom. For two to three days, each student will present his/her art to the rest of the class. He/she will explain the historical background and family members' experiences that went into the creating of each drawing. The rest of the class should take brief notes of each presentation. These notes will be used during the evaluation.

Evaluation. The concluding part of the Pop Art activity involves at least two days. On the first day, each student is to write a brief paper answering these questions: (1) How does each of the following view the Depression?


OUT OF WORK
WILL DO
ANYTHING
DETROIT
NEWS



CAFE


APPLES
5¢

13

14

1. the letter from the family member
2. the student's own art
3. the other students' presentations during the Depression Art Exhibition
4. the textbook
5. other sources - films, handouts, original Depression art, documents, etc.

(2) What conclusions can you draw from all of these sources? and (3) What have you learned from this experience.

On the second day, there is a general discussion using these same questions as the basic format for the discussion. A possible concluding question might be "What lessons have you learned or think we ought to learn from the 1930s?"

I'm spending my nights at the flophouse,
I'm spending my days on the street.
I'm looking for work, and I find none,
I wish I had something to eat.
Soup, Soup,
They give me a bowl of soup.
Soup, Soup,
They give me a bowl of soup.

-"Soup Song," in Tom Glazer's Songs of Peace, Freedom and Protest, p. 289-291.

The Pulp Magazine

Historical Background. Pulp magazines had their beginnings in the late 1890's named after the cheap paper they were printed on.6 For the next fifty years, this mass produced fiction would take the place of the nineteenth-century dime novels as the American public's most popular entertainment vehicle of formula adventures. Bill Blackbeard, analyzing the historical and social impact of this genre, has stated:

> . . . almost every area of popular American literature was blanketed by the pulps, and nearly always the involvement was both intimate and massive, leaving a major and permanent impression behind. There never was a time before or since that more good, engaging prose fiction (with, admittedly, a sizable, perhaps essential admixture of rubbish) has been available as cheaply to so many people.7

With flamboyant, vivid color cover illustrations, a free-for-all format, and a machine-gun-style of writing, these weekly periodicals (numbered as high as 250 at one time) spat out sensational, hair-trigger action stories of every type and imagination. One hundred and fifty pages of our serials, a half a dozen short stories, and a complete novelette (unique to the pulps) provided

slam-bam adventures of rough, tough stock characters. Broad shoulder heroes, thrilling heroines, and unscrupulous villains bullied their way into action; from situation to situation employing every skill, prowess, trick, and intelligence they possessed until evil was overcome and virtue was triumphant.

The heyday of the pulps was the 1920's, the infamous Depression. The hard-driving action stories presented encouraging, emotional diversion for the unemployed, the migrant, and the downtrodden by providing them with vicarious hope that through initiative and hard work better days were coming. Many of the stories took on a dimension of social commentary. Written from the daily headlines, radio bulletins, and movie newsreels, the magazines had their characters taking on any and all forces responsible for the plight of the country. These characters responded to various social ills and challenges in American life, commented on the inequality among classes, attacked local, corrupt government, harangued national policies and legislation, and called for the establishment of ethical standards to alleviate human misery.

With the return of prosperity in the late 1940's, coupled with other and new forms of diversion -- auto, radio, photo-journalism, movies, paperback fiction, television, comic books -- the popularity and entertainment value of the pulp magazines began to wane. By the early 1950's, the pulps had faded from the American literature scene.

Procedure. A brief history of pulp magazines and an overview of the assignment are given to the students. The overview includes due dates, in- or out-of-class assignments, page amount (I assign between fifteen to twenty handwritten pages), topic selection, and a detailed guideline for writing a pulp magazine action short story. Students select a topic of interest from the newspapers of the Depression. Topics might include: the Lindberg kidnapping; the Spanish Civil War; the battle of Anacostia Flats; the Scottsboro boys; the Dust Bowl and the great migration to California; the Harlem race riots; Tom Dewey's war on crime; the Loeb-Leopold murder; the plight of the bonus Army; the assassination of Huey Long; or the WPA worker riots.

Most high school libraries do not have newspaper collections. An excellent alternative is Arleen Keylin's The Depression Years as Reported by the New York Times,8 a collection of first page copies of newspapers covering the years of 1929 to 1939. Students are encouraged to research their chosen topic as thoroughly as possible. One excellent source of information as discussed above (see Depression Pop Art) is the interviewing of grandparents or those who lived during the Depression.

The teacher reviews the guideline handout for writing the pulp magazine action short story and help students understand how to develop and write their story.

GUIDELINE HANDOUT FOR WRITING A PULP MAGAZINE

There are three basic parts to the writing of a pulp magazine action short story: (1) the characterization, (2) the plot construction, and (3) the format design.9

Characterization

There are two basic characters: The hero/heroine and the villain. The pulp magazine story features either a hero or a heroine, but usually not both. They always find themselves in seemingly inextricable situations in which by some extraordinary physical or mental feat are able to prevail. These basically wholesome characters fight against great odds for principles of justice. Although prone to make human mistakes as well as perform heroic deeds, they are characterized as gallant, hard-boiled yet kind, clever, indestructible, fearless, incorruptible individualists with their own sense of right and wrong.

The villain is a demonic, lecherous, cunning scoundrel who, sneeringly boastful, possesses no trait endearing to society. He or she is ruthless with prodigious strength and a clever mind. Villains are usually of two types: (1) large, florid and powerful, or (2) small, sneaky, and crafty. To aid in their quest to dominate, to cause havoc, and to be an all-around pest to the hero/heroine, they have the help of innumerable henchmen.

Other characters are included to give pace and continuity to the story. These characters are used to describe the character traits and story roles of the hero/heroine and the villain, to identify the situations in which the principal characters become involved, and to interact with them in order to demonstrate how these main characters get in and out of various situations.

Plot Construction

The plot for the pulp magazine story is derived from a struggle between the hero/heroine and the villain. Plot construction includes story development, descriptive action, and rapid fire dialogue.

The story development is a sequence of situation-after-situation events involving the hero/heroine in a forbidding, injust dilemma either caused or perpetuated by the villain until the hero/heroine resolve the dilemma and the villain is overcome in some sort of climatic ending. This process has three steps: (1) the initial situation, (2) the principal action, and (3) the resolution.

The initial situation introduces the major problem or conflict that brings the principal characters together causing each character to pursue a course of action to either resolve or advance the problem.

The principal action is a series of ordeals that highlight the problem between the hero/heroine and the villain. Each ordeal has the hero/heroine taking steps searching for a way or ways to resolve the problem and the villain trying to entrap them in order to thwart their progress. A simple formula used consistently in pulp magazines involved (1) the villain setting a devious trap to stop the hero/heroine from frustrating his plans, and (2) the hero/heroine breaking out of the trap through the use of some physical or mental feat (and sometimes luck) that would bring them closer to solving the problem and putting to end the nefariousness and malignancy of the villain.

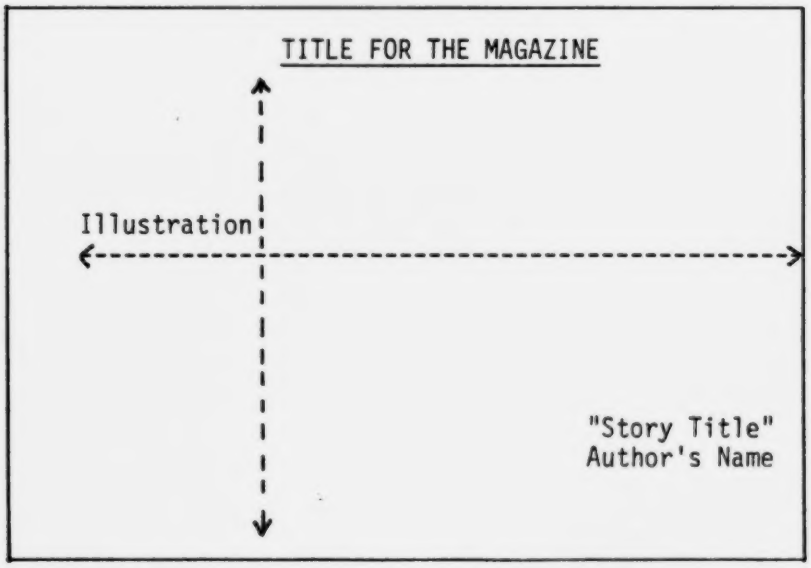
The resolution involves the main characters in one last ordeal having the villain setting one more trap and having the hero/heroine breaking out the trap and bringing the villain to defeat thus solving and putting to an end the problem and the conflict.

Melodramatic action is what pulp stories are all about. Narrative descriptions should give movement and vividness to each situation and ordeal. Action builds on action with pistols spitting bullets, lead whizzing through the air, chairs crashing, cars roaring, fiends fleeing, and heroes pursuing. Short explanations should be used to get characters from place to place so as not to disrupt the action the story is building. Also, to add realism and direction to the story, each locale that the characters are in should be described in detail. The story can be told either in the first or the third person.

Dialogue is the means that portrays most of the action. Dialogue should be used to provide each character's viewpoint by describing who they are and what they are doing. After the characters have been identified in the various situations, dialogue should be in a rapid, lively, descriptive "table tennis" style.

Format

The format revolves around the design of the front cover of the pulp magazine. The front cover has a title for the magazine, a vivid, colorful illustration depicting a visual scene of one of the hair-raising situations involving the main characters, the titleof the action short story, and the author's name. The following is an example of a front cover:



As students are writing their pulp stories, a conference is held between the teacher and each student. These conferences reveal problems students might be having, give further guidelines and clarification in writing as well as literature content, and ease student frustration. the conferences are held both during class and after school (depending on the time spent on the assignment) and last between ten to fifteen minutes. The student brings a rough outline (the plot, the setting, and a character sketch), three to four sample pages of writing, and a rough drawing for the cover page. These items provide the teacher with the opportunity to check on the student's understanding of the assignment and any procedural and substantive problems.

Evaluation. Upon the completion of the assignment, a follow-up activity is used to evaluate the learning, the application, and the transfer of the topic. The first step of the activity involves a written evaluation. An example of this type of evaluation is the General Assessment Model designed by Francis McMann and Carolyn Jepsen McMann.10 Their model is presented here:

> Direction: Answer all of the following questions. Students should refer to all of their notes, primary or secondary readings, projects, etc., in developing responses. In all responses, students should be specific and provide appropriate documentation.

1. Cite (ten) significant facts learned from the activity.
2. What (three) conclusions can be developed concerning this topic on the basis of the facts cited above?
3. What in this activity would lead you to accept those conclusions?
4. Why might your conclusions be wrong?
5. What facts, events, objects, or values lead one to reject the conclusions cited above?
6. What factors would cause the conclusions to change?
7. What assumptions were made in this activity? Were they realistic?
8. Are the conclusions consistent with the readings and other class activities (film, discussion, etc.)?
9. How might these conclusions be applied to other topics studied?
10. How applicable are your conclusions to other times and places?
11. How do the conclusions relate to us?
12. What values are present (implicitly or explicitly) in your cited facts and conclusions?
13. What values were expressed in the activity?
14. Are such values universal or provincial? Why? Do you reject or accept these values? Why?

The second phase of the follow-up activity involves a large group discussion where students talk about their pulp magazine action short stories and their written evaluations. Students begin with a brief synopsis of the pulp short story. then they focus on their conclusions and applications that can be drawn from the pulp magazines about concepts or themes under consideration. Depending on the controversial nature of the concepts, themes, or events the teacher may challenge conclusions by providing additional facts that challenge the students' conclusions. The teacher may ask students to do additional reading and thinking about these concepts, themes, or events.

THE MAN. Fact of the matter, Muley, after what them dusters done to the land, the tenant system don't work no more. It don't even break even, much less show a profit. One man on a tractor can handle twelve or fourteen of these places. You just pay him a wage and take all the crop.

MULEY. But we couldn't do on any less'n what our share is now. (Looking around). The chillun ain't gettin' enough to eat as it is, and they're so ragged we'd be shamed if ever'body else's chillun wasn't the same way.

THE MAN (irritably). I can't help that. All I know is I got my orders. They told me to tell you you got to get off, and that's what I'm telling you.

MULEY. You mean get off my own land?

THE MAN. Now don't go blaming me. It ain't my fault.

SON. Whose fault is it?

THE MAN. You know who owns the land -- the Shawnee Land and Cattle Company.

MULEY. Who's the Shawnee Land and Cattle Comp'ny?

THE MAN. It ain't nobody. It's a company.

SON. They got a pres'dent, ain't they? They got somebody that knows what a shotgun's for, ain't they?

THE MAN. But it ain't his fault, because the bank tells him what to do.

SON (angrily). All right. Where's the bank?

THE MAN (fretfully). Tulsa. But what's the use a picking on him? He ain't anything but the manager, and half crazy himself, trying to keep up with the orders from the east!

MULEY (bewildered). Then who do we shoot?

THE MAN (stepping on the starter). Brother, I don't know. If I did I'd tell you. But I just don't know who's to blame!

MULEY (angrily). Well, I'm right here to tell you, mister, ain't nobody going to push me off my land! Grampa took up this land seventy years ago. My pa was born here. We was all born on it, and some of us got killed on it, and some died on it. And that's what makes it ourn -- bein' born on it, and workin' it, and dyin' on it -- and not no piece of paper with writin' on it! So just come on and try to push me off!

- Grapes of Wrath, 20th Century-Fox Film Corporation, 1940

The Depression Radio Broadcast

Historical Background. Although the radio began to have mass audience appeal in the mid- and late-twenties, it was in the 1930's that radio was recognized as a major social force of persuasion and entertainment.11 Radio programming became the medium for informing all segments of the American population of current happenings, for arousing in these populations a common sense of fear and joy, and for exciting them to similar reactions directed toward a single objective. "Every weekday evening from 7:00 to 7:15 P.M., telephone use all over the country dropped 50 percent, car thieves had an easy time on empty streets, and many movie theaters shut off their projectors to pipe in pure radio while some 30 million Americans -- including President Roosevelt -- turned into Amos 'N' Andy."12

President Franklin D. Roosevelt recognized the persuasive value the radio had on the mass audiences. In what became known as "The Fireside Chats," F.D.R. delivered informal radio talks to sell his New Deal policies to the public. This practice proved to be indispensable in winning national support in face of a hostile press and a reluctant establishment.

The classic example of the stimulating effect a radio program had on public reaction was on October 31, 1938, the dramatization of Orson Welles' adaptation of War of the Worlds. So realistic was the program that at least a million Americans became frightened and thousands were panic-stricken. A senior in a large Eastern college recalled what he did upon hearing the broadcast in his car:

> "One of the first things I did was to try to phone my girl in Poughkeepsie, but the lines were all busy, so that just confirmed my impression that the thing was true. We started driving back to Poughkeepsie. We had heard that Princeton was wiped out and gas was spreading over New Jersey and fire, so I figures there wasn't anything to do -- we figured our friends and families were all dead. I made the 45 miles in 35 minutes and didn't even realize it. I drove right through Newburgh and never even knew I went through it. I don't know why we weren't killed. My roommate was crying and praying. He was even more excited than I was -- or more noisy abut it anyway; I guess I took it out in pushing the accelerator to the floor. I imagine having to concentrate on the driving held me together somewhat. On Monday after it was all over, and I started to think of that ride, I was more jittery than when it was happening. The speed was never under 70. I thought I was racing against time. The gas was supposed to be spreading up north. I didn't have any idea exactly what I was fleeing from, and that made me all the more afraid. All I could think of was being burned alive or being gassed. And yet I didn't care somehow whether I hit anything with the car or not. I remember thinking distinctly how easy it would be to get shot cleanly in a war. I remember also thinking there wasn't any God. My roommate was really praying and crying all the time. I thought the whole human race was going to be wiped out -- that seemed

more important than the fact that we were going to die. It seemed awful that everything that had been worked on for years was going to be lost forever. They kept giving these flashbacks and they made it seem so real. I do remember, though, when the commentator said, 'Pierson and I will go over the report,' and then they were on what seemed about four minutes, and that seemed too short a time, but we didn't take it too seriously. The mention of towns along the highways with names that we knew, and the names of hospitals we knew, seemed so real."13

Procedure. The procedure involves: (1) determining the topic; (2) grouping the students; (3) setting the time limit for the length of the activity; and (4) designing the radio broadcast. The topic can be chosen similar to the instructions given above in the pulp magazine (see Pulp Magazine). The teacher can provide the students with readings from textbooks, handouts, and various original documents focusing on whatever topic or concept the teacher desires. The students may be given a general topic or concept and allowed to conduct their own original research in locating, examining, and interpreting appropriate data in designing their radio broadcast.

No single factor is as important to the success of the radio broadcast as the way in which the students are grouped. The teacher may want to group the students or allow the students to group themselves. No matter which method is used, each group should be as balanced as possible according to sex, ability, leadership, and assertiveness. The size of each group is between four to six students.

The time for this activity as explained here lasts approximately two weeks. The first week is for the research of the topic, the design, and the practice for a twenty to thirty minute radio broadcast. The time can vary according to the abilities of the students and to the desires of the teacher who may want a shorter or longer timed activity.

The teacher reviews the guideline handout and helps each group to design and to develop their own radio broadcast.

GUIDELINE HANDOUT FOR DEVELOPING A RADIO BROADCAST

There are three basic parts for the developing of a radio broadcast: (1) the characterization, (2) the plot development and structure, and (3) radio language.

Characterization

Characters should be held to a minimum so as not to complicate the story. The characters should be identified by name throughout the script in such a way that the student audience is conscious at all times of who is speaking and what is happening to whom by whom. Characters and their characteristics are made known by effective expression of the various characters' dialogue and how others describe and interact with others. The following are types of characters that might be included in a broadcast:

	Men		Women
1.	A leading man	or	1. A leading woman
2.	Juvenile leads		2. Second women
3.	Heavy men (villains)		3. Sirens
4.	Character men		4. Juvenile leads
5.	Comedians		5. Character women
6.	General		6. General

It is important that there is only one leading character in the broadcast. The story should be of one person and should concentrate specifically on a highly emotionalized problem which affects that person.

Plot Development and Structure

The development of a story plot evokes around a problem or a conflict is: (1) between two or more people, (2) between a person and his environment, or (3) between a person and him/herself. First a problem situation should be created and second the characters should be selected and allowed to do what they would naturally do under the circumstances. The story becomes a kind of a step-by-step biography of a problem. From the moment when it begins to trouble the leading character, through his/her efforts to deal with it, to the point where it is, either temporarily or permanently resolved. The simpler the story plot, the more interest it creates. The ear is slower than the eye.

The structure of the story plot is a series of sequential scenes divides into a two or three act broadcast. Most 1930's radio programs ran between twenty to thirty minutes in length. Each act would run ten to fifteen minutes with a short 30 second commercial between arts.

Each act has a minimum of two to a maximum of five scenes placed in sequence. These scenes are the places where the action is going to take place: in an office, in a home, on streets, in a car, on a ship, in a cab, etc., etc. Scenes are unlimited as long as each scene can be identified by dialogue. A radio scene ends and changes to another when (a) a new character enters (except incidental characters, such as a maid bringing in tea), (b) an important character leaves, (c) a change in setting occurs, or (d) a shift in time is made.

The following outline may help further in clarifying the steps in a good radio play.14

FIRST STEP EXPOSITION
First Scene

Purpose --
1. Summarize action up to the time the play opens.
2. Present the main characters.
3. Arouse interest in what is to come.
4. Get main action under way.

Rules -- Should begin after some aspects of the problem have already arisen.

Action -- The Jones discover that their youngster is missing.

SECOND STEP DEVELOPMENT
Second and Third Scene and on

Purpose -- Make progress toward creation or removal of obstacles.

Rules -- No scene is justifiable which does not advance action.

Action -- Jacobs sends Bill with the ransom note.

THIRD STEP CONCLUSION
Next to Last Scene

Purpose -- Prepare way for conclusion. Remove final obstacle.

Rules -- Action, not lines.

Action -- G-Men surround the house. G-Men close in; Jacobs is caught with the ransom money.

Last Scene

Purpose -- To conclude play.

Rules -- Scene should be brief and usually fast.

Action -- Youngster is returned to parents.

Radio Language

The major mediums of expression for creating the radio broadcast are dialogue, sound effects, and musical beioge.

There are two basic types of dialogue: (1) language of action -- suggesting what is happening "now", and (2) language of exposition/narration -- conveys background information to prepare listeners to understand what is going to happen. Of the two the most important is the language of action. The functions of this type of dialogue are: (a) to explain action which has gone before, (b) to explain the present stage of affairs, (c) to explain action going on but not seen by the audience, (d) to prepare the audience for the action which is to come, (e) to carry the action forward (this is paramount), (f) to emphasize some item in the setting; perhaps to help create a mood for the show or to call attention to properties which are going to be use, (g) to emphasize some characteristic of a player, and (h) to prepare the listener for changes of setting, mood, time, or introduction of new characters.

Narration should be limited in its use. However, it does have some important functions when it is needed: (a) to explain action which cannot be effectively put into dialogue, (b) to summarize incidental action which is

necessary to the progress of the dramatization but not an important step in advancing the action, (c) to summarize action which covers a long span time, and (d) to give details of settings, time shifts, costume, etc., which cannot be put into dialogue without delaying the action.

The following methods ought to be used to have effective dialogue:

(1) Employ a predominance of short sentences. Of course, the length of sentences should vary with the mood; but with longer sentences the effect of movement is aided by breaking up the sentences into shorter units.

(2) Variety in sentence structure is helpful, although, in most instances, simplicity should predominate. Bear in mind, however, that simplicity sometimes depends even more on a simple development of ideas or deliberate action than it does on grammatical form.

(3) Include references to things the characters are doing which are necessarily a part of the plot action.

(4) Do not allow any lines which do not contribute to the main purpose of the scene.

(5) Let action accompany lines frequently. Try to avoid a dialogue situation in which two or more people are simply talking to each other. Let each line help carry the story forward and advance plot action. Write for the action, not for clever lines or word twists. Dramatic action should depend upon the turn of events, not the turn of a line.

(6) As far as possible keep the action in the present tense. Do not allow the actor or narrator to spend too much time telling what was done before the scene opened.

Sound effects ought to be created to give the impression of action and realism. These sound effects can be made and implemented by whatever gadgets the students can design or improvise to make the desired sounds. The following considerations might be helpful.

(1) It should be remembered that it is not necessary to represent all of the sounds which might occur in the natural progress of a scene. To give the sound of every card dealt is not only frequently unnecessary, but very often a definite distraction from line progress and plat action. A good rule is to represent only those sounds which definitely add to the mood or development of a scene. This is a narrowing rule and, as all rules, must be applied with discretion, and with consideration of the immediate problem.

(2) Action which is stated in the lines can prove to be a legitimate substitute for a sound effect. It is especially necessary to indicate sounds by the lines when the sound is difficult of production. It is better to omit the sound altogether than to use sound poorly.

(3) No sound that is important to a scene should be omitted.

(4) All sounds should be readily recognizable.

(5) Be especially attentive about the timing of sound effects. A fraction of a second one way or the other can spoil an otherwise good effect. Secondary effects, if mentioned in the lines, should always be heard several seconds before being mentioned.

Music is normally used for a bridge or transition when changing from one scene to another to give a definite feeling of change. The music ought to be both instrumental and contemporary of the 1930's.

The presentation of the radio broadcast to the class is very simple. The students for each program gather around a table or a circle of chairs and read their script to the class acting out their characters' emotions and situations. The sound effects person or persons should be close at hand with the various instruments and gadgets to make and create the desired sounds and with the music that is to accompany the dialogue and action of the broadcast. Each group is encouraged to practice their presentation before giving it before class, particularly in co-ordinating the sound effects with the dialogue.

Evaluation

The evaluation consists of two steps. The first step is to evaluate the mechanics of the group process from the beginning of the assignment to the ending of the presentation. One of the purposes for this evaluation is to make the students responsible for their time and presentation. An observation form, such as the one in Figure I, is used to evaluate the effectiveness of the group.

Figure 1 - Evaluation Observation Form

RADIO BROADCAST OBSERVATION FORM

Group Members_____Role_____

1.

2.

3.

4.

5.

Presentation Theme(s):_____

Time: from_____to_____

Plot: (Is it organized and understandable?)_____

Comments

Group Grade/Evaluation

Responsibility

Cooperation and Support

Information Gathering

Task Production

The second step of the evaluation process involves debriefing each of the students about the propaganda commercial radio broadcasts and, upon completion of the assignment, considering the broadcasts as a whole. The purpose of the debriefing is to determine the understanding the students have of the assigned historical and conceptual topic. Before each presentation, a handout of questions is given to each student to answer during and after the radio broadcast. From this handout, the teacher conducts the debriefing. Figure 2 shows an example of this handout.

Figure 2 - Radio Broadcast Debriefing Form

RADIO BROADCAST DEBRIEFING FORM

Radio Broadcast Presentation:_____

1. What is the major focus of this presentation?_____

2. Based on what you have heard, what conclusions does this presentation illustrate?
_____

3. What specific facts, concepts, and/or generalizations in this presentation justify these conclusions?_____

4. What particular moment or moments in the story seem to bring out the major focus of the radio broadcast?_____

5. How can these conclusions be applied to the historical topic that we are now studying?_____

6. Are these conclusions consistent with those of other radio broadcasts? Why? Why not?_____

7. How can these conclusions be applicable to our current society?_____

8. Do you agree or disagree/accept or reject these conclusions? Why?_____

9. What questions do you feel that this group should have asked in their presentations?_____

10. How can this presentation be improved?_____

Gracie: George, I've got the most marvelous idea for settling this unemployment situation.

George: Do you mean to say you have an idea ... that's good? It isn't possible.

Gracie: Well, I've decided to put all the men in the world on an island in the middle of the ocean. Then soon everybody will be working.

George: You don't mind if I get this straight, (repeats speech).

Gracie: That's right.

George: In the same ocean? ... and they will all be working- What would they be doing?

Gracie: Boat building.

-George Burns and Gracie Allen Show,
Radio Broadcast, March 7, 1932

THE LIVING NEWSPAPER THEATRE

Historical Background. In 1935, the Works Progress Administration organized the Federal Theatre Project.15 The purposes of the Federal Theatre Project were to (a) re-employ professional theater workers, (b) introduce good theater cheaply to the general public, and (c) provide community services in developing regional and neighborhood theater and theatrical workshops.

The most interesting and controversial creation of the Federal Theatre Project was the concept of the Living Newspapers. Based on contemporary news events, the primary aims of the Living Newspapers were to concern itself with problems of the people and to stimulate public awareness of current social and political issues. Topics included: "Warfare, both actual and imminent, the struggle between progress and reaction, the vicissitudes of politics, the advance of science, the fight for the preservation of civil liberties, labor's organizational activities, the problems of youth and other swiftly changing aspects of present-day civilization ..."16 The director of the Federal Theatre Project and the creator of the Living Newspapers, Hallie Flanagan stated, "...the Living Newspapers seek to dramatize a new struggle -- the search of the average American today for knowledge about his country and his world; to dramatize his struggle to turn the great natural and economic and social forces of our time toward a better life for more people."17

Nearly all the plays followed the same pattern Douglas McDermott elaborates:

> Beginning with some recent, sensational event which presented the problem, the writers forced the protagonist to recognize the need for a solution. His curiosity about the problem's cause was thus aroused and subsequently satisfied by an excursion into recent history. Once the cause was established, various alternative solutions were suggested, analyzed, and discarded until only one remained. The characters consequently advocated this solution with tremendous force.18

The Living Newspapers dramatized effectively many contemporary social and political problems of the theatres. The following five examples illustrate this Ethiopia was a protest against the failure of democracies to put a stop to Mussolini's African adventure. Power protested the corrupt practices of big businesses in public services and advocated government control of electricity. Triple A Plowed Under lamented the plight of the farmer and the failure of the government attempts to help American agriculture. One Third of a Nation was about people living in slums and their tragic effects on human lives. Another, Turpentine, revealed the economic plight of black laborers in Florida workcamps.

The social theater construct of the Federal Theatre Project promoted strongly by the Living Newspaper plays antagonized many members of local, state, and national governments. In June, 1939, the Federal Theatre Project was voted out of existence as a Communist threat to the American public.

Procedure. The procedure involves: (1) determining the topic; (2) grouping the student; (3) setting the time limit for the length of the activity;

and (4) designing the Living Newspaper play. The topic can be chosen similar to the instructions given above in the Pulp Magazine (see Pulp Magazine). The teacher can provide the students with readings from textbooks, handouts, and various original documents focusing on whatever topic or concept the teacher desires. The students may be given a general topic or concept and allowed to conduct their own original research in locating, examining, and interpreting appropriate data in designing their Living Newspaper play.

No single factor is as important to the success of the Living Newspaper as the way in which the students are grouped. The teacher may want to group the students or allow the students to group themselves. No matter which method is used, each group should be as balanced as possible according to sex, ability, leadership, and assertiveness. The size of each group is between six to eight students.

The time for this activity as explained here lasts approximately three weeks. The first two weeks are for the research of the topic, the design, and the practice for a thirty to forty minute melodrama. The time can vary according to the abilities of the students and to the desires of the teacher who may want a shorter or longer timed activity.

The teacher reviews the guideline handout and helps each group to design and to develop their own Living Newspaper play.

Guideline Handout For Developing A Living Newspaper Play

There are three basic parts to the creating of the Living Newspaper play: (1) the characterization, (2) the writing of the plot, and (3) the making of the scenery.

Characterization

The characterization of the Living Newspaper play is basically the same as that of the Radio Broadcast (see RADIO BROADCAST). However, in the Living Newspaper strong emphasis should be placed on the actions of one leading character.

The acting for all of the characters should be excessive, given to exaggerated movement and action. Emotion is very visual and extremes.

Although makeup and costuming may not be necessary, it is helpful to differentiate among the characters.

Plot Development

There are four steps to developing a plot. The first step is to decide what topic is to be the focal point of the play. The writers of the Living Newspaper took a news event from the newspaper and made that event the issue for the play. The second step was to research as much information as possible on the event or the problem behind the event. The following is an example from "Writing the Living Newspaper":

Let us assume, for the sake of illustration, that your group has decided to do a script on "Youth." A point of view most likely will have been arrived at in the very beginning so that the research brought in will orientate itself towards this approach. An outline, very rough in form, is drawn up. Then, on the basis of this outline, the major aspects of the question are separated. There are the various youth organizations to be contacted: What are their solutions to the problems? Have they a program? What is the position of the government on the question? Of the people's representative? What legislation are they supporting? Is this legislation adequate? Is the legislation sponsored by the youth groups better from the point of view of the group? What sort of support is it getting from the public? What statistics are there on the question? What have been the utterances of public officials, of authorities on the questions? What have they actually done? What do the important books on "Youth" say? What are some of the significant incidents involving youth according to press reports? Have these incidents been exciting? What is youth itself demanding; is it militantly vocal in its own relationship to the scheme of things?19

The third step is to take this information and design a four act play. The four acts in a Living Newspaper usually look like this:

Act I - Introduction of a major social problem through some dramatic event; introduction of the leading character who views this event and becomes concerned why this event happened: introduction of other characters.

Act II - Development of both historical and contemporary situations where the leading character interacting with other characters finds out what has caused the problem and why that problem exists.

Act III - Development of a point counter point of various suggested alternative solutions to be analyzed and discarded until one solution remained. To accomplish this examination of solutions, the writers of the Living Newspaper used the technique of levels. Levels is where characters representing various views are paired strategically at different places on the stage. A light shines on each character at a given time to allow the character to give an opinion. (Because most classrooms do not have a stage light or spot, have students stand with their backs to the audience. When his/her turn to respond, have that character simply turn around and face the audience. When he/she is done, have them return to their original position before the next character turns around). Again, an example from "Writing the Living Newspaper:"

Indeed, a swiftly moving effect of counterpoint can be obtained with levels. A particular argument might be made by a character in a sequence -- an individual in authority: perhaps a judge or an official. He is shown on an upper level as befits his "station" in society. After his provocative statement he is blacked out and spots come up elsewhere on the unit where, on other levels, sharp answer is given to the first utterance; after which the controversy is quickened in tempo with each speaker spotlighted, then blacked out, appearing at different points and elevations on the stage. The rapid movement of this sequence and the vagueness of each speaker's surroundings expand the scope of the stage to tremendous proportions.

Thus, for example, we hear a jingoist launch forth, on the upper level, with an unpopular plea for bigger and better battleships, only to be promptly answered, on other levels, by peace advocates. Each individual might be from an entirely separate part of the country, but audience attention is focussed on the individual and his utterances, not on his surroundings. Geographical lines are broken down through the technique of space stage. The dramatist will ask: But, if the action is so swift and the characters so diverse, how will I be able to identify them for the audience? the partial answer to character identification lies in the use of the loudspeaker.20

Act IV - Development of the happy ending, or what can be a happy ending if certain social, economic, and/or political conditions are met to resolve the existing problem.

Each group might find useful the outline handout in Figure 3 to organize their play.

Figure 3 - Living Newspaper

Direction: Determine who in the group will play which character, make up each character's name, and describe what each character is to do in the Living Newspaper.

Characters

1.
2.
3.
4.
5.
6.
7.
8.

Directions: Use this outline to plan and describe each act of the Living Newspaper. The description should include the situations involving each character and the setting of each act and scene. Each act is divided into three scenes. The group may want to use only one scene or as many as desired per act.

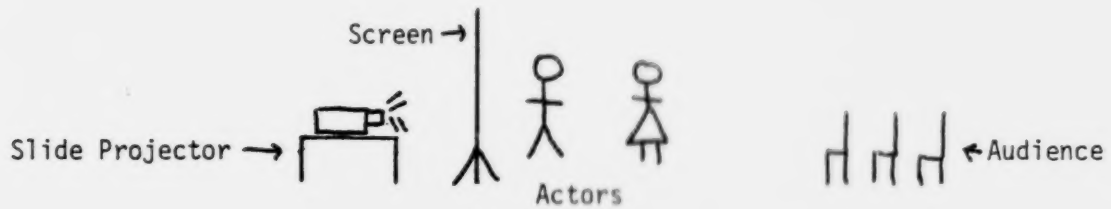
1.	Act I:	Scene 1 -	2.	Act II:	Scene 1 -
		Scene 2 -			Scene 2 -
		Scene 3 -			Scene 3 -
3.	Act III.	Scene 1 -		Act IV:	Scene 1 -
		Scene 2 -			Scene 2 -
		Scene 3 -			Scene 3 -

The fourth step involves the writing and the use of dialogue. Man of the suggestions on dialogue in the instructions about the Radio Broadcast are useful. Dialogue should be action oriented and ought to be kept to a minimum of four sentences per speaking line. To help students with their lines (as some students may have difficulty in memorization), cue cards can be written on large cards. One member of the group sits in the front of the stage area and flashes the cards to the performing cast. It is recommended that the cue-card person have a marked script that corresponds with the cue cards s that he/she knows when to switch cards during the appropriate time during the performance.

Scenery

If scenery is desired, it should be kept simple. The purpose of the scenery is to give the audience a sense of location. There are three ways to design scenery, all of them common to the Living Newspaper. The scenery can be made by cutting up cardboard boxes into any shape desired and painted with either tempra paint or spray paint. Old sheets are excellent for backdrop scenery as they can be painted into a number of scenes and also they are easy to use by simply attaching them to the wall with thumbtacks or hanging them from the ceiling with hooks. A third way is to use slides as scenery by projecting a multiple of slides off the back of a sheet to give the illusion of a scene. An example of this would be the leading character being taken on a hospital tour by another character. Both would stand in one spot while various scenes would be flashed on the back of the sheet giving an illusion of walking through the hospital.

Figure 4. Screen/Projector Setup for Slide Scenery



Evaluation. The evaluation consists of two steps. The first step is to evaluate the mechanics of the group process from the beginning of the assignment to the ending of the presentation. One of the purposes for this evaluation is to make the students responsible for their time and presentation. An observation form, such as the one in Figure 5, is used to evaluate the effectiveness of the group.

Figure 5. Living Newspaper Observation Form

Group Members_____Role_____

1.

2.

3.

4.

5.

6.

Presentation Theme(s):_____

Time: from_____to_____

Plot: Act I_____

Act II_____

Act III_____

Act IV_____

Comments

Responsibility

Cooperation

Information Gathering

Task Production

The second step of the evaluation process involves debriefing each of the Living Newspapers individually and -- upon the completion of the assignment as a class -- the Living Newspaper plays as a whole. The purpose of the debriefing is to determine the understand the students have of the assigned historical and conceptual topic. Before each presentation, a handout of questions is given to each student to answer during and after the presentation. From this handout, the teacher conducts the debriefing. Figure 6 shows an example of this handout.

Figure 6 - Living Newspaper Debriefing Form

Living Newspaper Presentation:_____

1. What is the major focus of this play?_____

2. Based on what you have seen, what conclusions does this play illustrate?
_____

3. What specific facts, concepts, and/or generalizations in this presentation justify these conclusions?_____

4. What particular scene or scenes seem to bring out the major focus of the Living Newspaper?_____

5. How can these conclusions be applied to the historical topic that we now are studying?_____

6. Are these conclusions consistent with those of the other melodrama? Why? Why not?_____

7. How can these conclusions be applicable to our current society?_____

8. Do you agree or disagree/accept or reject these conclusions? Why?_____

9. What questions do you feel that this group should have asked in their presentation?_____

10. How can this presentation be improved?_____

Lord, Mister President, listen to what
I'm going to say (2x)
You can take away all the alphabet,
but please leave the P.W.A.

Now, you're in Mister President,
and I hope you're there to stay (2x)
But whatever changes you make,
please keep the P.W.A.

P.W.A. is the best old friend I ever seen (2x)
Since the job ain't hard,
and the boss ain't mean.

I went to the poll and voted,
and I know I voted the right way (2x)
Now, I'm praying to you Mr. President,
Please keep the P.W.A.

-Jimmie Gordon, "Don't Take Away My P.W.A.,"
Decca 7230, 1936 (P.W.A. = Public Works Administration)

Conclusion

The popular culture forms of Depression Pop Art, the Pulp Magazine, the Radio Broadcast, and the Living Newspaper Theatre are historical mediums that capture the emotional drama of various historical topics and events of the Depression as well as a number of concepts and themes that are still applicable in contemporary society. These techniques can stimulate student curiosity about the past. They provide a creative outlet to make sense out of historical facts by putting them into meaningful associations and relationships. Of course, these techniques are not a panacea for solving all the problems of the American history classroom, but they certainly can make American history come alive, interesting, and meaningful to many students.

Notes

1. Historical background information came from the following: Barbara Rose, "The Thirties: Reaction and Rebellion," from American Art Since 1900: A Critical History. New York: Frederick A. Praeger, 1967, 114-154. Edward Laning, "Memoirs of a WPA Painter." American Heritage, 21 (October 1970), 38-57, 86-89. Francis V. O'Conner, ed., The New Deal Art Projects: An Anthology of Memoirs. Washington, D.C.: Smithsonian Institution Press, 1972. Martha Kingsbury, Art of the Thirties: The Pacific Northwest. Seattle: University of Washington Press, 1972. Richard D. McKinzie, The New Deal for Artists. Princeton, New Jersey: Princeton University Press, 1973. Matthew Baigell, The American Scene: American Painting of the 1930's. New York: Praeger Publishers, Inc., 1974. Wallace Stegner, "Depression Pop." Esquire, 84 (September 12975), 79-83, 154. Joshua C. Taylor, "A Poignant, Relevant Backward Look at Artists of the Great Depression." Smithsonian, 10 (October 1979), 44-53. Charlotte Streifer Rubinstein, "The Thirties: Daughters of the Depression," from American Women Artists. New York: Avon Books, 1982, 214-265. Jamey Gambrell, "An Art of Protest and Despair." Art In America, 71 (December 1983), 92-99. Patricia Hills, Social Concern and Urban Realism: American Painting of the 1930s. Boston University Art Gallery Catalogue, 1983. Washington State Historical Society, "The Ronald D. Ginther Collection," unpublished catalog, 1984.

2. Baigell, p. 21.

3. There were four art projects: (1) Public Works of Art Project, 1933-1934; (2) Treasury Relief Art Project, 1935-1939; (3) Works Progress Administration Federal Art Project, 1935-1943; and (4) Treasury Section of Painting and Sculpture, 1934-1943.

4. Rubinstein, p. 221.

5. Quote by Anton Refregier in Gambell, p. 94.

6. Historical and literary background came from the following sources: Aldous Huxley, "Pulp," The Saturday Review of Literature, 16 (July 17, 1937), pp. 10-11. Fletcher Pratt, "The Pulp Magazines," The Saturday Review of Literature, 16 (July 3, 1937), pp. 3-4, 14. "Big Business in Pulp Thrillers," The Literary Digest, 123 (January 23, 1937), pp. 30-31. Johan Smertenko, "Opiates for the Masses," Outlook, 153 (no date), pp. 485-487, 516-518. Thomas H. Uzzell, "The Love Pulps," Scribner's Magazine, 103 (April 1938), pp. 36-41. Archer Jones, "The Pulps - A Mirror to Yearning," The North American Review, 246 (Autumn 1938), pp. 35-37. Margaret MacMullen, "Pulps and Confessions," Harper's Magazine, 175 (June 1937), pp. 94-102. Bernard DeVoto, "Doom beyond Jupiter," Harper's Magazine, 179 (September 1939), pp. 445-448. Anonymous, "A Penny a Word," American Mercury, 37 (March 1936), pp. 285-292. Francis L. and Roberta B. Fugate, Secrets of the World's Best-selling Writer: The Storytelling

Techniques of Erle Stanley Gardner. New York: William Morrow and Company, 1980. Walter B. Gibson, The Shadow Scrapbook. New York: Harcourt Brace Jovanovich, 1979. Henry Morton Robinson, "The Wood-Pulp Racket," Bookman, 67 (August 1928), pp. 648-651. Frank Cioff-Formula Fiction?: An Anatomy of American Science Fiction, 1930-1940. Westport, Connecticut: Greenwood Press, 1982. Ron Goulart, Cheap Thrills: An Informal History of the Pulp Magazines. New Rochelle, New York: Arlington House, 1972. Theodore Peterson, Magazines in the Twentieth Century. Urbana: The University of Illinois Press, 1956. Chris Steinbrunner and Otto Penzler, eds., Encyclopedia of Mystery and Detection. New York: McGraw-Hill, 1976. Nathan Schachner, "Pulp Writers Have a Job to Do," The Writer, 58 (August 1945), pp. 243-244. Richard Hill Wilkinson, "Whatever Happened to the Pulps," Saturday Review, 55 (February 10, 1962), pp. 60-61, 67. S. S. Van Dine, "Twenty Rules for Writing Detective Stories," The Writer, 52 (February 1919), pp. 71-73. Frank Gruber, The Pulp Jungle. Los Angeles: Sherbourne Press, Inc., 1967. Harold Brainerd Hersey, Pulpwood Editor. Westport, Connecticut: Greenwood Press, 1974. Frank Gruber, "The Mystery Novel," Writer's Digest, 20 (January 1940), pp. 20-24. David Madden, ed., Tough Guy Writers of the Thirties. Carbondale, Illinois: Southern Illinois University Press, 1968. Frank Gruber, "How I Sell a Story a Week," Writer's Digest, 17 (March 1937), pp. 13-19. Tony Goodstone, ed., The Pulps: Fifty Years of American Pop Culture. New York: Chelsea House Publishers, 1970. Richard Gid Powers, "Public Hero Number One: J. Edgar Hoover and the Detective Pulps," in G-Men, Hoover's FBI in American Popular Culture. Carbondale, Illinois: Southern Illinois University Press, 1983, pp. 161-187. Bill Blackbeard, "The Pulps," in M. Thomas Ingie, ed., Handbook of American Popular Culture, vol. 1. Westport, Connecticut: Greenwood Press, 1978, pp. 195-223.

7. Blackbeard, p. 211.

8. Arleen Keylin, ed., The Depression Years as Reported by the New York Times. New York: Arno Press, 1976.

9. For examples of pulp magazine stories see: Tony Goodstone, ed., The Pulps: Fifty Years of American Pop Culture. New York: Chelsea House Publishers, 1970. William Nolan, The Black Mask Boys: Masters in the Hard-Boiled School of Detective Fiction. New York: William Morrow and Company, 1985. For examples on how to write pulp magazine action short stories see: Francis L. and Roberta B. Fugate, Secrets of the World's Best-selling Writer: The Story-telling Techniques of Erle Stanley Gardner. New York: William Morrow and Company, 1980. Walter B. Gibson, one of the more famous pulp writers, shows his technique of planning and outline a pulp story in his book The Shadow Scrapbook, New York: Harcourt Brace Jovanovich, 1979, pp. 26-32.

10. Francis McMann and Carolyn Jepson McMann, "How to Check on the Effectiveness of Your Activities," Social Education, 44 (November-December 1980), pp. 624-627.

11. Historical and procedural background came from the following: Ezra Bowen, Editor. This Fabulous Century, 1930-1940, Vol. 4. New York: Time-Life Books, 1969. Hadley Cantril, The Invasion From Mars, New York, Harper & Row, 1940. George W. Chilcoat, "Commercial Radio Broadcasts of Propaganda: An Activity for Teaching about World War II," The Social Studies, Vol 74 (November/December, 1983), pp. 247-250. Sheriman Paxton Lawton, Radio Drama, Boston: Expression Company Publishers, 1938. Donald W. Riley, Handbook of Radio Drama Techniques, Ann Arbur, Michigan, Edwards Brothers, Inc., 1944. Arthur Frank Wertheim, "Relieving Social Tensions: Radio Comedy and the Great Depression." Journal of Popular Culture (ND), pp. 501-519. James Whipple, How to Write for Radio New York: McGraw Hill, 1938.

12. Bowen, p. 30.

13. Cantril, pp. 51-52.

14. Adapted from Lawton, pp. 195-196.

15. Historical and procedural background came from the following: Arthur Arent, "The Technique of the Living Newspaper," Theatre Arts Monthly, Vol. 22 (November, 1938), pp. 820-825. C. W. E. Bigsby, A Critical Introduction to Twentieth-century American Drama, 1900-1940. London: Cambridge University Press, 1982. George W. Chilcoat," The Melodrama as Technique: The Study of the American Urban Experience, 1880-1910," Southern Social Studies Quarterly, Vol. II (Spring, 1985), pp. 54-66. E. Quita Craig, Black Drama of the Federal Theatre Era. Amherst: The University of Massachusetts Press, 1980. Hallie Flanagan, Arena, The History of the Federal Theatre. New York: Benjamin Blom, 1965. Glenda E. Gill, "Leonard de Paur and the WPA Theatre," Freedomways, Vol. 23 (November, 1983), pp. 240-242. Harry Goldman and Mel Gordon, "Workers' Theatre in America: A Survey 1913-1978," Journal of American Chore, Vol. I (Spring, 1978), pp. 169-181. Malcolm Goldstein, The Political Stage: American Drama and Theater of the Great Depression, New York: Oxford University Press, 1974. Douglas McDermott, "The Living Newspaper as a Dramatic Form," Modern Drama, Vol. 8 (May, 1965), pp. 82-94. Clarence J. Wittler, Some Social Trends in WPA Drama, unpublished Dissertation from the Catholic University of America, 1939 . . . "Writing The Living Newspaper," from Library of Congress Federal Theatre Project Collection at George Mason University Library, Fairfax, Virginia, ND.

16. "Writing The Living Newspaper," p. 7.

17. McDermott, p. 85.

18. Ibid., p. 85.

19. "Writing The Living Newspaper," p. 3.

20. Ibid., p. 13-14.